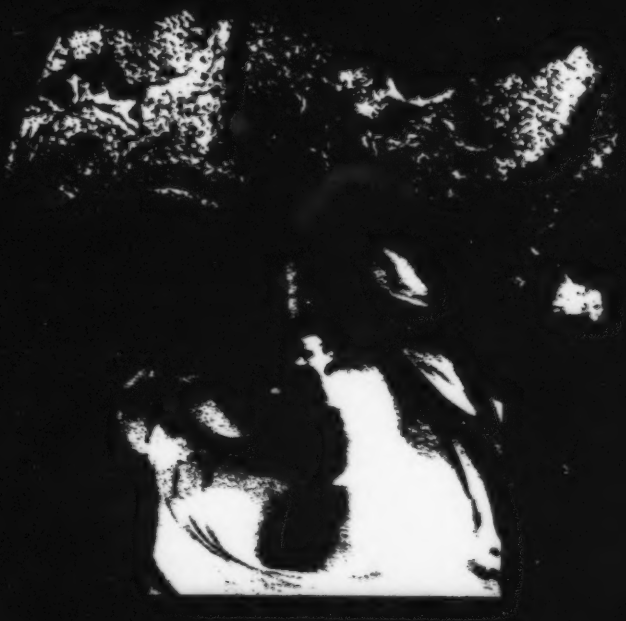
Annual Report 1987/88

Anniversary Edition

Ten Years
of the Performing Arts



Alberta Foundation
for the
Performing Arts

Annual Report 1987/88

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Ten Years
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Sessional Paper No. [illegible]
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89-05214/

Report to the Minister of Culture and Multiculturalism
From the Chairman

This fiscal year, 1987/1988, is special for The Alberta Foundation for the Performing Arts. We've now completed the first decade of providing financial assistance to Alberta's performing arts community. It has been a decade of economic ups and downs, and demands on the Foundation have increased with increases in the numbers of people and organizations active in the arts. The Foundation has proven its essential funding role in provincial performing arts activities. Our achievements stand as a challenge to our responsiveness in the coming decade.

Preparation of this year's annual report started with the idea of celebrating a decade of innovative and worthy achievement in the performing arts in Alberta. But how do we celebrate the arts? We realized that the proper celebration of the performing arts *is* their very existence. They have been and are celebrated at any moment by artists and audiences across the province in every performance, rehearsal, workshop, recording session, festival, audition, or class taking place. So, we decided to offer something else — some personal reflections on the developments in this past decade within a larger historical framework. This report is meant to be read, and I hope it is read, cover to cover. Tommy Banks and I were pleased to be interviewed as the two consecutive Chairmen of the Foundation over the ten-year period since its creation.

Texts from those interviews are featured in this report. Our comments are by no means definitive, but the interviews offered us an opportunity to reflect in a way that very few in the arts community have been able to reflect. Looking back compels one to look ahead, and many questions begin to surface. What were the Alberta arts like before there were lottery Foundations? How have we in the arts community weathered the vagaries of economic change and availability of funding? What will the future hold for performing arts funding in Alberta? As the interviews reveal, the Foundation was built on sound principles, aimed at protecting the future of artistic expression and exploration in Alberta. It is our hope that, cooperatively, the government and the Foundation will carry those boldly progressive principles into the future.

On behalf of the Board of Directors, I extend our encouragement and congratulations to all of the applicants, and to all those Albertans who aspire to enrich the cultural life of our province through their dedicated efforts in the performing arts. We are so fortunate to be involved in this celebration that is Alberta's performing arts. Mr. Minister, it has been my privilege to have served in the chair of this Foundation in the name of Alberta's performing artists.

Alexandra Munn

Alexandra Munn
Chairman

From the Executive Director

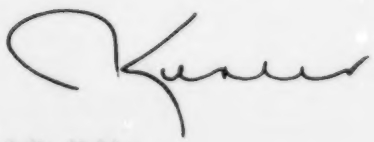
A ten-year review as an anniversary report might have produced only that — a description of the evolution of the work and role of the Foundation since 1978. Instead, the interviews featured in this report have proven to be as much a perspective of the future as they are a retrospective of the past. Like every passing year, this tenth anniversary of the Alberta Foundation for the Performing Arts can be seen as the fulcrum on which the past and future are balanced.

This year witnessed the introduction of the Supplementary Operating Support program (S.O.S.). An appropriation of $750,000 to the operating grant programs of the Department of Culture and Multiculturalism addressed the shortfall created by budget cutbacks imposed on the Department this year. A list of the organizations both professional and amateur that were beneficiaries of these funds is reported on page 28.

The Board of Directors reviewed 264 applications requesting over $2.5 million during the past year. Of these, 132 projects were awarded regular grant program support totalling $671,018 (listed on pages 26-27).

The Conditional Assistance Program was implemented in 1985 to galvanize and encourage new sources of revenue to Alberta's performing arts organizations. Disbursements in the third year of this four-year program totalled $1,096,364 and are shown in the financial statements as a Restricted Fund.

As with any organization that performs a function so vital to the livelihood of a community, the operation of the Alberta Foundation for the Performing Arts is a delicate balancing act in itself. It is our hope that the administration of the Foundation will continue to bring honour to the vision of our founders as we look to a second decade of service to Alberta's performing artists.



Julie Kehler
Executive Director

Interview:

Ten Years in the Performing Arts

The year 1987-88 marks the 10th anniversary of the Alberta Foundation for the Performing Arts. Over the past decade, the Foundation has offered vital support to the developing performing arts community in Alberta. This special edition features interviews with Tommy Banks who chaired the Board of the Foundation from 1978 until 1986, and with Professor Alexandra Munn who chaired the Foundation from 1986 to 1988.

Professor Munn and Tom Banks have offered Albertans their vast experience, more than 30 years each, in the development of the performing arts. The following commentaries are excerpts from interviews reviewing the achievements of the performing arts in Alberta over the past decade with attention to the key role of the Alberta Foundation for the Performing Arts.

Interviewer: In preparing for these interviews, I spoke to five people involved in the performing arts to get their perspectives on the last ten years.One surprising thing that I discovered is that no one has really taken a hard look at the arts over the past decade. I've also been surprised to hear that the last decade has had its share of ups and downs.

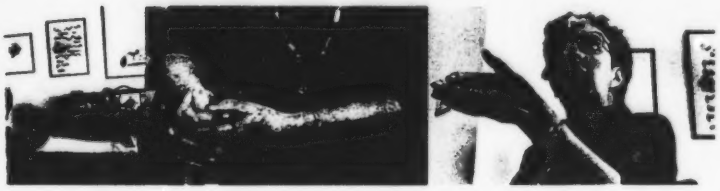
T.Banks: You've got to recognize that a lot of other factors have been at work since 1978. Since the early 80's Alberta has entered a relative economic ice age. So that sort of roller-coaster effect has been there in a lot of respects. Mind you a lot of things have improved artistically as people have honed their crafts and gotten better at administering the programs that were in place. They were able to get past those economic difficulties to some extent. But, had there not been the economic downturn, you might well have seen a straight upward graph. If you look at the development of anything and everything in Alberta from 1948 to 1982, it was straight up, 90 degrees.

Yet people today say to me that Alberta is still way ahead in the performing arts compared to elsewhere in Canada.

TB: Yes, it is, in terms of support both by audiences and the various levels of government. It's probably safe to say that as of 1988, on a *per capita* basis in Canada, arts funding in Alberta would be second only to Quebec.

Why don't we look at some of the most successful grant recipients over the past ten years?

A.Munn: Well I'm not so sure that is really the point here. It's obvious that there should be acknowledgement of the recipients, but more fundamentally it should be made clear that it was extremely exciting for the then-Minister of Culture, Horst Schmid, to come up with the idea for this Foundation. The ideals were to use the lottery funds for performing artists who



might not be funded from some other sources. Individual talents were also targeted, because general revenues were assisting organized ensembles and professional companies.

Is that basically what the Alberta Foundation for the Performing Arts is all about after these ten years?

TB: Well, for my part, I can't tell you what it is today because it has continued to evolve over the years, but I can tell you what it was during my tenure with the organization. It was a means of providing lottery funding to performing arts undertakings of various kinds which could not obtain funding from various existing government programs which are sustained by general revenues, that is to say, tax revenues. It was agreed that the activities of Alberta Culture and the Alberta Foundation for the Performing Arts would be mutually exclusive. The idea was to cooperate avidly and consciously, but to avoid funding duplication or replacement.

Coming back to the Foundation's designer, Horst Schmid, his point was that if ever a government, by choice or circumstance, began to abdicate its cultural programming responsibilities, it was crucial that the Foundation and its counterparts ought not to charge in over the hill and be the fellows saving the day. It would be very nearly impossible to get the government, any government, to assume those responsibilities again, once they say "Ah, we're able to take care of that part of funding through lottery revenues". Now there's a big difference between funding which comes from lottery revenues which are characterized as being "soft" as opposed to tax-based, or "hard" revenues. There are a lot of vagaries that could affect lottery funding, however. They could be turned off tomorrow afternoon. The licensing conditions could vary, the laws could change, the federal government could decide to get back into the lottery business exclusively. Now, if lottery funding got turned off, and in the meantime responsibility for arts funding had been transferred to those lottery-funded agencies, bang, it's empty. We'd have to start from the beginning to fill the pipeline of funding through general revenue sources, and that would be extraordinarily difficult.

Professor Munn, you were once a developing artist yourself. What was funding like when you were getting started?

AM: I remember, a hundred and some years ago, conducting the first musical in Calgary's Jubilee Auditorium, which was "Salad Days" for Workshop 14— this was "1857" or so — I've been actively involved in the performing musical life of Alberta all my life including touring — that was "1851" with the Northern Alberta Railway, "Two Miles Forward for One Mile Back" for which we were paid $10 per night. Those funds came through the Culture, Recreation, and Youth Division of the provincial government. So even then, that kind of funding was going on. I even received scholarship money for my examinations with the Western Board of Music. Those scholarships way back then in the "1850's" were $200, and they're still the same today. So some support was available all those years ago through tax-based revenues.

That said, it still astounds me, as someone

Almost all the governments of Europe really make sure that the cultural and performing life should be there. We still don't have that here...but the idea is growing.

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who grew up in the arts before there even was a Canada Council, that I proceeded — with the support of my parents and my own performance work from age 12 — to become a professional musician. It's my belief that those who truly have the desire to continue and a valid expression to make, *will* continue and *will* make that expression.

You're saying that no matter what the environment, those who want to be involved or need to express themselves, are going to do it anyway?

AM: That has been the history of the arts the world over.

So, to be the devil's advocate, if it's going to happen anyway, what is the value of having those funding sources there?

AM: It's obvious that the fine arts have never been self-sustaining in history. We can be idealistic, and in my own heart, I have enough faith that there will always be a Goya or a Mozart somewhere. After all, isn't it amazing that we've come such a long way since the day when society let Bela Bartok die in poverty? You know I mean that sarcastically. But fundamentally, we talk a great deal about the quality of life, which in part means to me having more choices. Certainly by assisting artists and fine arts organizations, more and sometimes better choices are made available, and the quality of life is improved.

Have you seen more choices in the performing arts in the last ten years compared to times prior to 1978?

AM: It seems so, and I'm sure it has to do with funding, especially the lottery funds. I do say that major organizations like opera, ballet, and symphonies cannot operate and pay their performers reasonable salaries without some kind of subsidy, and that's been obvious for hundreds of years. In Europe, the performing and creative arts are such an integral part of society. Almost all the governments in Europe really make sure that the cultural and performing life should be there. We still don't have that here as a chosen necessity, but the idea is growing.

TB: You've got to remember that the concept of substantial government funding of the arts is relatively new in Alberta. Before the present generation, the concept of "culture" as a distinct program responsibility of government was quite foreign to people. The effort to upgrade the extent of provincial, public tax-based funding of the arts in every respect was a long hard process.

Do you agree that Alberta is exceptional in its achievements and vitality in the arts?

AM: Certainly the Alberta arts are vital. I grew up in Calgary during vital times, but that vitality came from the people involved in the arts there. The teachers were remarkably important at that time.

I don't know about the current scene so much. I'm not a sociologist. I know it has always been active here, and it still means a great deal to me that it continues to be active. I have always wanted to be a part of the continuing pioneer spirit. Both Tom and I have been fairly versatile, out of necessity, in our careers.

...the need for the human element — to have cultural expression — has gone on since prehistoric times.

The people that came to Alberta were often arriving directly from western or even eastern Europe where it was only natural to have a symphony, so Edmonton and Calgary got them fairly early on. That's an advantage of being a "young" area. Each one of us has hundreds of years of history behind us that has deeply affected us, and because so many of us have ethnic, immigrant roots, that history comes from all over Europe and from elsewhere in the world. It seems to me that the need for the human element — to have cultural expression — has gone on since prehistoric times.

In general, the performers to whom I have spoken have said that it's always the people involved in the performing arts that bring life to a performing arts community. But, is there something else here in Alberta that has kept the arts so vital?

TB: The most important thing I've learned is how difficult it is to answer that very question. I don't know the answer. I and others have tried and failed to figure out why there is such a disproportionate level, quality and quantity of activity in the music business in Alberta, for instance.

Compared to...?

TB: Compared to anyplace! And it's the same for theatre. It's phenomenal the amount of theatre that we have here.

I've been told that there's a real responsiveness and accessibility here.

TB: That might be a function of size. The province is still relatively small. I think the vibrancy has much to do with certain individuals who are really moving things. If you were to look at 1978 or 1983, you'd find these individuals. But you also need to be aware of what was going on in 1928, never mind 1958 and 1978. I literally think there's an historical backdrop that you have to know about. I mean people came here in 1958 and said: "you've got a jazz club in Edmonton?!" They also found four musical theatre companies in Edmonton. Incredible. Why?! How could it be? Well, you can pin-point certain people that really made it happen. But it needed the right environment and it was here. Vitality in the arts has come from the people and it's come from the landscape that supports them. It's all synergistic.

Looking at it historically now, there actually was a lot of professional theatre in Alberta, though it was all touring theatre, bringing in outside shows — the Keith Circuit, the Pantages, the Empire, and many others. It was happening here. Show business just isn't new here. My dad played in the pit band at the Palace Theatre in Calgary. I even remember going to the Grand Theatre in Calgary — a gorgeous legitimate theatre back in the '40's. This idea of the pioneer spirit is important. The cultural mosaic has been wonderful in Alberta. Native culture existed here first and then settlers brought progressively more diverse layers of art and expression.

In the ten year period from 1978 to 1988, what were the Foundation's big achievements in the performing arts?

Before we even figured out what to do with crude oil, the opera houses of Europe were already hundreds of years old.

TB: From the broadest perspective, during those ten years the Foundation achieved exactly what it had set out to achieve. You have to look at the achievement as a whole, rather than choosing a particular example of this artist or that company. The common achievement, no matter who we supported, was that we provided a lot of people with the opportunity to try things that they otherwise would not have been able to try, sometimes with success and sometimes with failure. That's one thing. The second thing is that we helped many artists to reach additional markets — whether through promotion or touring — which they wouldn't have been able to reach as quickly or as well. We assisted others in obtaining a level of training and honing in their art and craft, which they would only gain through even greater personal sacrifice than they were already making. Another really important achievement is that the Foundation brought about a higher level of business management in the performing arts. We really contributed to the very existence of arts management. Those were the four main areas of achievement.

AM: There were dozens of successes over that period. Each person who has achieved some modicum of artistic success deserves recognition. Each has brought their individuality to the community and to the arts as a whole. You know, over that ten-year period, we have had some true "champions", like pianist Angela Cheng. But they don't make the news in Alberta. Who, in Edmonton for instance, the "City of Champions", has ever had a civic parade for an Angela Cheng? There's a media attitude in this.

There seems to be a matter of accessibility in different forms of the arts and in comparing arts to sports. More people understand pop music than classical, music is more accessible than dance and so forth. Now, Albertans see a k.d.lang as a "heroine", but few know who Angela Cheng is.

AM: I'm still convinced that the news media has a great responsibility for this. There are very few journalists who are sensitive to the arts who also have a great deal of influence anywhere in the world, but even moreso here at home.

I would be so gratified to see a highlighted weekly television or newspaper report of the fine arts in Alberta. It saddens me as an Albertan and as a Canadian to have to buy the *Globe and Mail* or *Christian Science Monitor* to see good arts coverage. But they don't cover Alberta. There is this close-mindedness in the media.

Some years ago, thanks to Armand Baril, I did a series of 13 programs called "Music, Plain and Simple" on CBC with Dennis Woodrow as my straight man. It was great fun, low budget and we had a terrific following. The interest was and is out there. When I began as a professional pianist, symphonies were willing to keep their costs down by featuring local performers. My debut with the Calgary Philharmonic was free. My second performance, "Rach' 2", was $150. By the time I paid for the dress and the crinoline, I was out of pocket, but what great performance opportunities. They could fill the Jubilee Auditorium with a local Albertan concert performer and make money, and I still think they could do the same today. It's unconscionable that our young people aren't being given the same opportunities. Now it's primarily big name, international performers, and it's not long before you're broke.

Don't you see that partly as a consequence of the "information" boom where people are able to turn on

Vitality has come from the people and from the landscape that supports them.

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the television and see Zukerman or Sutherland performing? Then they "image" those things and want them.

AM: But I'm talking about the young people today. It's very sad. The outlet is virtually gone. There's talent here, but there isn't much reason to stay around. I have not, in good conscience, been able to say to any gifted people "stay here". I've had to send them away. There are opportunities that should be available for young artists here.

So there's a limit to how far you can develop here?

AM: Of course. But there's also a limit to how far you can develop in New York City if you were born and brought up there. There is a limit in any situation. Then you have to go beyond that limit. It's in the Bible, "a prophet is without honour in his own country". There's been nothing different in 2000 years, and I can't see it changing overnight. Though wouldn't it be nice?

We've mentioned Julie Kang. I understand she's off in Philadelphia studying there. If she's a success out in the world, outside Alberta, has Alberta lost her?

The right to fail and to try something that is new is really important in any artistic activity.

TB: Yes, though I think we still have her in the intrinsic sense. In the same sense that Canada has Leslie Nielson and Paul Anka. Alberta is not the centre of the universe when it comes to the performing arts. It's fair to say that while we have in Alberta a lot of successful performing artists, if we come up with Baryshnikov-level artists, let's say — and we've come pretty close with choreographer Lambrose Lambrou and composers like Malcolm Forsyth and Violet Archer, whose works are performed across the country and around the world — they need to be free to express themselves where ever they will be appreciated. k.d. lang's a perfect example. The Foundation helped k.d. a lot with initial exposure in New York, among other places, giving her that kick-start as a first step, and that's often the hardest. We decided that "well, we'll provide that help" fully knowing that if it works, one of the results is she's going to leave. And the answer is "yeah, that's understood and that's what we want to happen, it's great for k.d., it's great for Alberta, and it's great for the whole of the performing arts".

I understand that some individuals, such as Julie Kang or k.d., or some organizations like Small Change Theatre received several grants from the AFPA over many years. What's the philosophy behind that?

TB: The policy during my tenure was that there was no limit or restriction on the number of times that one could apply for funding. That was important, also because there were a lot of categories under which an artist or creator could apply. If you had applied once for seed money for a project, we didn't want to preclude you from asking for further support after you had demonstrated the viability and excellence of what had been started.

I suppose that the success of these people speaks well to the nurturing process. They are Alberta's Cinderella stories, in a manner of speaking.

TB: That's right. I think that it is the job of Albertans — and of people who live in Colorado or Lithuania for that matter — to nurture their artists, and help them and promote them and give them those kick-starts, offer safety nets, to enable them to become known if possible to the world, or at the very least to a wider audience. That's part of the job.

More specifically now, what criteria were used in evaluating applications for funding?

AM: There were several. One was credibility. Normally those with no background were not considered. Another criterion was that the applicant was putting some individual resources into the project. There was the project, the venue, the audience. All these things were considered.

I suppose any agency involved in funding the arts would be seeking to support excellence.

TB: The point you raise about excellence was very important to the Foundation. The Foundation has always insisted on it, and I trust that it still does. However, it hasn't insisted on safety, *per se*, that excellence is going to be the result necessarily of the program that is undertaken. Of course, every effort is made to ensure that that will be the case, but, as everyone knows, the importance in any creative, cultural undertaking is the right to fail. In other words, the excellence sought by the Foundation was such that if somebody wanted to do something that was innovative, they deserved a chance to try it.

Professor Munn, I understand that while you were in the chair, a set of guidelines for grant applications were developed.

AM: It was with the inspiration and guidance of our Executive Director that we were able to have the guidelines developed and in order. The Board of Directors wanted the guidelines to underline the original principles. Other guidelines were new, to protect the decision-making process. They also protected the individual artist who therefore knew that the lottery dollars were available for activities that would not be funded easily by other sources.

Audience development was an important area of interest for the Foundation, wasn't it?

AM: Oh yes. However, we had to ensure that applicants weren't stretching this point too far in order to qualify for funding. I support the notion of audience development, but not in repeated applications from the same people. There is another aspect to this funding, and this has to do with my own idealism, because I don't believe in "hand-outs" *per se*, for myself or anyone else. I believe very strongly that those persons or companies who truly need and deserve the funding should have priority . One can reasonably expect to have annual deficits in large fine arts companies. But we can't continually be saving those boards whose deficits increase by leaps and bounds.

When evaluating applications, you were dealing with different contexts — urban-rural, amateur-professional. What about artists in local communities, amateur organizations and the like — people whose desire is only to do good things in their own community? Is the report card for success different for them?

TB: Sure. It depends on what they aspire to. I mean, Julie Kang or k.d. lang can aspire to climb one mountain or another. But that doesn't mean that those are the most important or most difficult ones. There's the guy that might say "I'm going to set up an arrangement so that community theatres in Alberta are going to trade properties and bring in better theatre to those smaller communities". Well, that's just as important, just as difficult, and just as deserving of support.

Has the Foundation been responsive to proposals to undertake more experimental works in the performing arts?

TB: It's safe to say that prior to 1978, with rare exceptions, there are some ideas that would have been regarded as outside of the "safety realm" and people with those ideas would have been more hard-pressed to find a responsive ear. I would say that they would have had difficulty in finding public funding prior to the entry of the Foundation into the Alberta scene. At the same time, it's important to say that the Foundation did not run off funding ideas that either didn't have merit or didn't have people

The people will not permit the arts to suffer very much. And I don't just mean the people who are the performers. I mean the people.

If the lottery funds are to remain available, then they should be available honestly, as they were originally planned to be used.

behind them that had paid their dues one way or another.

How did you distingush merit in proposals for more experimental work?

TB: We would make subjective judgement calls. All of the people around the table that day — the members from Lethbridge and Grand Prairie, and from elsewhere — would try and balance several ideas. We would balance the expressed need, the seeming unusual nature of the proposal, and the credentials of the person or group seeking the support. The question you always have to ask is "do they have the artistic right to do this?" I say that, in most cases, those free-form experimenters that really made an impact had a good grounding in the mainstream first of all. Even k.d. lang could stand up there and do a very good version of "Your Cheating Heart" with the guitar.

Can it be something other than technique that wins you, to make you say "hey, there's something special going on here"?

TB: Sure. Looking again at k.d., she doesn't represent any extreme in the avant garde as I'm thinking of it now. To anybody who's even remotely hip to what's going on in pop music, you listen to k.d. lang and — putting aside your taste in style or form — one irrefutable fact is she sings in tune and she sings her guts out. The kind of avant garde that I'm talking about is that for which there are no measurable criteria. Those judgements are really hard and we'd look first at mainstream capability to work on this side of the boundary, and failing that I'd look carefully at whatever alternate rationale that the applicant had to offer, but it had to be convincing.

There is also this notion of "struggle".-The performing artists I've been speaking to in preparing for these interviews see struggle in two ways. First, there is artistic struggle, which is based in the very act of working to create something. Then there is the other type of struggle which includes administration, business management, writing grant applications, which potentially takes the artist away from their art.

TB: In a perfect world, artists shouldn't be involved in this latter type of struggle. Reducing the administrative struggle is something which we always encouraged in the Foundation. The board would often say "we're not going to give you the money now" for a given project, "because you simply don't have the logistical, administrative support to pull it off". We would then encourage them to go out, find the administrative support, and then ask them to come back to us, albeit with a larger budget including the extra administration costs. Once we saw the feasibility in place, we'd proceed to fund the project. Sometimes we would give a conditional approval, subject to the applicant improving the management situation.

There's been more arts activity over the last ten years, more students graduating, more facilities being built, but with reduced direct government budgets for the arts. Has the pie been cut into progressively smaller pieces? Or have people figured out how to get operating funds within the context of shorter term project grants permitted by the Foundation?

TB: The Foundation's share of lottery funds continued to improve over that period, which let the Foundation do more, but the demand really accelerated from 1978 to 1985. On the whole, there are fewer total dollars available today than there were in the past. The decision-making process became increasingly more difficult, and the pressure on the Foundation, even within its regular program of funding, really increased substantially.

As for operating funds, there is the art of "grantsmanship" and some people are better at it than others. They might figure out that if you line up funding for projects, you might be able to cover off direct operating costs. I suppose that's the game.

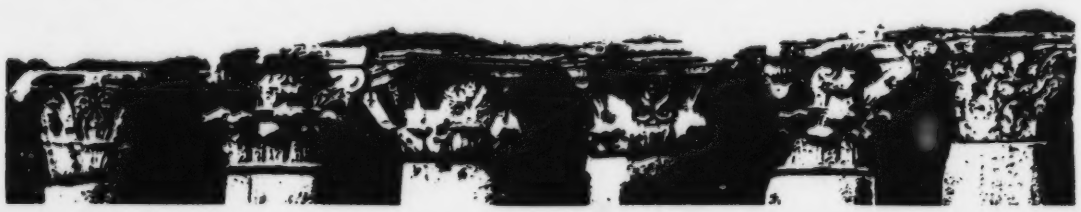
So you had to evaluate the more polished proposals to ensure that they were within the terms of Foundation programming.

TB: Sure, and some slick, Cadillac proposals were turned down by the Foundation. We really objected when somebody got turned down on a matter of principle, and then came back with a Pontiac version without the five racing stripes that characterized their first pass. Well, we turned around again and said "you can't fool us, this still doesn't fit our bill". But I always saw this winnowing process as part of the Foundation's responsibility.

Speaking hypothetically, what would have happened in the community if Alberta Culture and the Foundation had both disappeared?

AM: There would have been a terrific outcry. I suppose even a majority of companies would have folded. There would have been a major reassessment of the number of companies out there. But even so, I don't think for a minute that the fine arts would have come to an end if the lottery funds or the direct government funds were to disappear. The point is that those complementary funding sources have allowed us to do so much more here in Alberta. So the question remains — " what is the government's responsibility with respect to tax dollars *versus* lottery dollars?".

What do you see for the next ten years for Alberta's performing artists and what do you hope the future role of the Foundation will be?

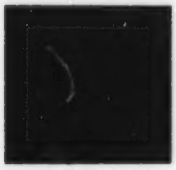


AM: To summarize my perspective, this forward-looking initiative to have the lottery dollars in place for performing arts funding, other than for operating costs, was successfully maintained for eight years. If they are to remain available, then they should be available honestly — that is, as they were originally planned to be used. That principle has served both the arts community and the public very well, and I hope the Foundation is given every chance to continue serving the community in this manner.

TB: One thing I do hope is that everybody will begin to recognize the economic importance of the arts more than they do presently. There are the intrinsic, cultural and aesthetic values to all of the arts, but there is also a remarkable economic value. The two values help each other a lot, and it's very real. As leisure time in society increases, and the need to fill that leisure time grows, the performing arts are going to be increasingly important.

I hope that the role of the AFPA will be exactly what it was set out to be. That is to provide funding in those areas of the performing arts where the government has not been active in providing funding. I hope that there will be more money available. Truly, I believe that the arts in Alberta will continue to be worthy of that support. When they are as healthy as they are here in Alberta with the incredibly solid infrastructure that exists here, they're almost unassailable.

Look at it this way. When humans discovered fire, there was already dance and painting. Before we even figured out what to do with crude oil, the opera houses of Europe were already hundreds of years old. When it comes to funding, the people will not permit the arts to suffer very much. And I don't just mean the people who are the performers. I mean *the people* . No, I ain't worried about the arts.



Acknowledgements

Many of the ideas and questions raised in these interviews were based on preliminary discussions with several people actively involved in the performing arts in Alberta: Vicki Adams Willis and Dan Evans of Decidedly Jazz Danceworks in Calgary; Professor Gerry Thurston, head of the Developmental Drama Program at the University of Calgary; Bruce Borysiuk, head of the St. Albert Department of Cultural Services, and Jan Miller of Small Change Theatre in Edmonton. The Foundation wishes to thank each of these individuals for their frank and perceptive insights into the events of the last ten years in the performing arts in Alberta.

BALANCE SHEET
AS AT MARCH 31, 1988

ASSETS	1988	1987
GENERAL FUNDS		
Current:		
Cash	$ 39,588	$ 46,529
Short-term deposits and Treasury bills	–	249,434
Interest receivable	184,580	183,598
Prepaid expenses	750	853
Due from restricted funds	2,508	2,008
	227,426	482,422
Investments (Note 3)	3,691,422	3,393,605
Fixed:		
Furniture and computer equipment, at cost	57,241	40,681
Less: Accumulated depreciation	32,620	23,109
	24,621	17,572
	3,943,469	3,893,599
RESTRICTED FUNDS (Note 4)		
Current:		
Cash	47,921	62,643
Treasury bills	548,364	–
Interest receivable	11,302	47,620
	607,587	110,263
Investments (Note 3)	–	1,500,385
	607,587	1,610,648
	$4,551,056	$5,504,247

LIABILITIES AND SURPLUS	1988	1987
GENERAL FUNDS		
Current:		
Accounts payable	$ 14,814	$ 9,622
Surplus:		
Reserves (Note 5)	3,734,303	3,734,303
Operating surplus	194,352	149,674
	3,928,655	3,883,977
	3,943,469	3,893,599
RESTRICTED FUNDS (Note 4)		
Current:		
Due to general funds	2,508	2,008
Unexpended funds	605,079	1,608,640
	607,587	1,610,648
	$4,551,056	$5,504,247

The accompanying notes are part of these financial statements.

STATEMENT OF REVENUE, EXPENDITURE AND OPERATING SURPLUS

FOR THE YEAR ENDED MARCH 31,1988

REVENUE	1988	1987
Contribution from Western Canada Lottery Corporation (Note 6)	$1,250,000	$1,250,000
Investment income	438,752	379,762
Royalties (Note 7)	312	1,712
Donation	160	385
	1,689,224	1,631,859
EXPENDITURE		
Financial assistance to the performing arts:		
Regular program	603,349	678,490
Supplementary operating support program	750,000	–
Awards program	3,815	24,000
	1,357,164	702,490
Administrative:		
Salaries and employee benefits	147,988	129,140
Board expenses	62,281	44,495
Printing and supplies	18,454	32,234
Telephone, postage and utilities	15,224	14,757
Legal and professional	14,138	8,000
Rent	10,054	15,147
Depreciation	9,512	9,262
Insurance	3,699	3,084
Miscellaneous	6,032	5,030
	287,382	261,149
	1,644,546	963,639
Excess of revenue over expenditure	44,678	668,220
Operating surplus at beginning of year	149,674	231,454
	194,352	899,674
Appropriated to reserve (Note 5)	–	750,000
Operating surplus at end of year	$ 194,352	$ 149,674

STATEMENT OF RESTRICTED FUNDS

FOR THE YEAR ENDED MARCH 31, 1988

REVENUE	1988	1987
Investment income	$ 101,722	$ 241,433
EXPENDITURE		
Financial assistance to the performing arts:		
Grants:		
Conditional	736,919	1,544,243
Interest	196,582	46,744
Special project	–	98,562
Management consultant	160,203	78,996
Unconditional	2,660	145,925
	1,096,364	1,914,470
Administrative:		
Legal and professional	7,400	19,888
Board expenses	595	6,982
Salaries and employee benefits	844	4,565
Telephone and postage	54	2,386
Printing and supplies	12	433
Miscellaneous	14	368
	8,919	34,622
	1,105,283	1,949,092
Excess (deficiency) of revenue over expenditure	(1,003,561)	(1,707,659)
Unexpended funds at beginning of year	1,608,640	3,316,299
Unexpended funds at end of year	$ 605,079	$1,608,640

NOTES TO THE FINANCIAL STATEMENTS

MARCH 31, 1988

Note 1 AUTHORITY

The Alberta Foundation for the Performing Arts operates under the authority of the Cultural Foundations Act, Chapter C-40, Revised Statutes of Alberta 1980, as amended.

Note 2 SIGNIFICANT ACCOUNTING POLICIES

(a) Depreciation
Depreciation is recorded using the straight-line method at the following rates:
Office furniture and equipment - 15% of original cost
Computer equipment - 30% of original cost

(b) Investments
Investments are recorded at cost or amortized cost where applicable. Amortization of premium or discount is calculated on a straight-line basis from acquisition date to maturity date.

(c) Changes in Financial Position
A statement of changes in financial position is not provided as disclosure in these financial statements is considered to be adequate.

Note 3 INVESTMENTS

Investments are summarized as follows:

	1988		1987	
	Cost	Market Value	Cost	Market Value
General funds:				
Guaranteed investment certificates	$1,650,000	$1,650,000	$1,700,000	$1,700,000
Government of Canada bonds	1,891,502	2,012,855	1,593,710	1,797,963
Province of Alberta bonds	149,920	146,315	99,895	102,750
	3,691,422	3,809,170	3,393,605	3,600,713
Restricted funds:				
Government of Canada bonds	–	–	1,500,385	1,506,750
	$3,691,422	$3,809,170	$4,893,990	$5,107,463

The market value of guaranteed investment certificates, which are only realizable on maturity and are non-transferable, is deemed to be equal to cost.

Note 4 RESTRICTED FUNDS

Restricted funds represent a Conditional Assistance Program established by the Minister of Culture in June 1985. The program was funded from uncommitted lottery funds received in the year ended March 31, 1986 and is intended to assist performing arts organizations meet financial obligations and current objectives. The program, which is scheduled to terminate October 31, 1989, requires grants to be refunded by the recipients if certain contractual conditions were not fulfilled by April 1, 1988.

Note 5 RESERVES

The general reserve was established to provide a long-term and autonomous source of funding. The reserve for the Supplementary Operating Support Program was established to respond to the needs caused by a reduction in the operating grant program of the Department of Culture and Multiculturalism. A directive from the Minister of Culture and Multiculturalism released the Foundation from the requirement to allocate its resources to reserves effective April 1, 1987. The balances and transfers to these reserves, appropriated from operating surplus by resolution of the Board of Directors of the Foundation, are summarized as follows:

	Balance at Beginning of Year	Transfers to/from Reserves	Balance End of Year
General reserve	$3,484,303	$100,000	$3,584,303
Reserve for Supplementary Operating Support Program	250,000	(100,000)	150,000
	$3,734,303	$ –	$3,734,303
1987 comparative figures	$2,984,303	$ 750,000	$3,734,303

Note 6 CONTRIBUTION FROM WESTERN CANADA LOTTERY CORPORATION

Western Canada Lottery Corporation contributions are received pursuant to provisions of the Interprovincial Lottery License which expires March 31, 1989.

Note 7 ROYALTIES

As a condition of some grants, the Foundation may be entitled to receive a share of producers' receipts in the form of royalties.

Note 8 COMMITMENTS

At March 31, 1988 the Foundation had outstanding commitments totalling $573,928 (1987 – $1,420,348) in respect of grants approved but not yet disbursed, pending fulfillment of conditions by recipients. Commitments, by type, are as follows:

	1988	1987
Regular	$135,358	$ 120,495
Conditional	346,333	1,085,649
Management Consultant	92,237	214,204
	$573,928	$1,420,348

Note 9 COMPARATIVE FIGURES

The 1987 figures have been reclassified where necessary to conform to 1988 presentation.

Note 10 APPROVAL OF FINANCIAL STATEMENTS

These financial statements were reviewed by Management and recommended for approval by the Board.

AUDITORS REPORT

To the Members of The Alberta
Foundation for the Performing Arts

I have examined the balance sheet of The Alberta Foundation for the Performing Arts as at March 31, 1988 and the statements of revenue, expenditure and operating surplus and restricted funds for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as I considered necessary in the circumstances.

In my opinion, these financial statements present fairly the financial position of the Foundation as at March 31, 1988 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Donald D. Salmon C.A.

Auditor General

Edmonton, Alberta
August 23, 1988

Regular Grant Program Recipients 1987/88

Alberta Baroque Ensemble
$1,300
1988 Bach/Handel Summer Festival

Alberta Baroque Ensemble
$5,000
Tour, Nova Scotia

Alberta Dance Alliance
$17,500
Alberta Dance Directory

Alberta Summer Music Workshop Association
$2,475
Marketing

Floreal Alvarez
$2,790
Promotional video

Anne Campbell Singers
$1,500
International Choral Kathaumixw

Anne Campbell Singers
$4,278
MusicFest Canada

Mariane Beausejour
$10,564
Career Development

Anita Bostok
$1,300
Audition tour, U.S.

Brandywine
$6,550
Recording

Cahoots
$1,894
Recording

Calgary Boys' Choir
$5,000
Tour, Great Britain

Calgary Centre for Performing Arts
$20,000
1988 International Children's Festival

Calgary Fiddlers Association
$6,860
Tour, Scotland

Canadian Association of Youth Orchestras
$5,700
1988 Canadian Festival of Youth Orchestras

Canadian Music Centre — Prairie Region
$1,000
Arts Administration Training Program, Banff

Canmore Folk and Blues Club
$1,700
1988 Canmore Heritage Day Folk Festival

Catalyst Theatre
$5,000
Feasibility study

Angela Cheng
$4,550
Promotional material

Angela Cheng
$1,690
Russian delegation audition

Chinook Theatre
$20,000
1988 Fringe Festival

Citadel Theatre
$20,000
1988 International Children's Festival

Robert Clinton
$1,471
Marketing

Janet Dea
$940
Audition tour, Ontario

Janet Dea
$6,300
Marketing

Decidedly Jazz Danceworks
$5,000
Canada Dance Festival, Ottawa

Edmonton Folk Music Festival Association
$20,000
1988 Folk Music Festival

Edmonton Jazz Ensemble
$1,230
Promotional material

Edmonton Summer Arts Festival Association
$15,330
1988 Edmonton Street Performers' Festival

Mark Eeles
$1,900
Eckhardt-Gramatte National Competition

Bill Emes Quartet
$3,100
Marketing

Sarah K. Evans
$1,200
Auditions, Royal Academy of Dramatic Arts & Juilliard

Brian Finley
$1,018
Vianna da Motta International Piano Competition

Ma Fletcher
$3,000
Marketing

Foothills Brass
$2,000
Tour, Montana

Formolo Dance Association
$4,500
1988 National Dance Festival, Venezuela

Leslie Fran\ish
$1,300
Tokyo project

Free Food and Beer
$4,000
Tour, Toronto

Michel Gervais
$12,000
Career development

Stewart Grant
$2,000
Marketing

Guild, The Vocal Group
$2,575
Promotional video

Gary Guthman
$6,000
"Tribute to Harry James"

Jeff Harris
$800
International Honour Band, Boston

Susan Hoeppner
$6,000
Career Development

Jasper Heritage Folk Festival
$5,640
1988 Folk Festival

Jazz Calgary
$12,100
Marketing

Jazz Calgary
$20,000
1988 Jazz Festival

Jazz City Festival Society
$20,000
1988 Jazz City

Fred Keating
$1,165
Promotional materials

James Keelaghan
$8,000
Tour, Canada

James Keelaghan
$7,000
Marketing of "Timelines" album

Mark Koenig
$7,170
Promotional video

Bill Kole
$3,968
Marketing

Kompany Dance and Affiliated Artists
$1,255
1988 DancExtravaganza Festival

Kompany Dance and Affiliated Artists
$15,100
Marketing

Elizabeth Laich
$1,063
Audition tour, West Germany

Les Bûcherons
$6,500
Tour, Maritimes

Les Bûcherons
$7,000
Marketing

Lesser Slave Lake North Country Community Association
$6,000
1988 North Country Fair

Lethbridge Symphony Association
$6,000
Marketing survey

Jens Lindemann
$2,525
Geneva Music Competition

Anne Loree
$2,410
Marketing

Lunchbox Theatre
$5,000
Marketing consultancy

Joan Maclsaac
$8,585
Promotional materials

McDade Family Band
$6,000
Promotional video

Stephen McIntyre
$290
Audition, Toronto

Heather Meyers
$2,105
XIII International Singing Competition, Rio de Janeiro

Cory Miller
$549
National Vocal Competition, Guelph

Cory Miller
$2,063
XIII International Singing Competition, Rio de Janeiro

Cory Miller
$474
Canadian Women's Club of New York Vocal Competition

Michael Mitchell
$4,500
Promotional materials

Michael Mitchell
$1,400
Demo recording

Mock Chicken and/or Theatre Loaf
$6,519
Vancouver International Comedy Festival

Barbara Moore
$1,300
Audition tour, New York and Europe

Kirk Muspratt
$2,050
Tanglewood Music Centre's Conductors' Seminar

New Concert Theatre Society
$7,500
Marketing

New Concert Theatre Society
$2,400
Saskatchewan and B.C. Showcases

Nexus Theatre Society
$1,500
Arts Administration Training Program, Banff

One Yellow Rabbit Theatre
$2,000
High Performance Rodeo

One Yellow Rabbit Theatre
$10,000
Tour of "Tears of a Dinosaur"

Opera Theatre Association of Alberta
$6,000
Marketing

Karen Opgenorth
$714
Audition, Juilliard

Karen Opgenorth
$1,946
Eckhardt-Gramatte and American String Competitions

Erin O'Connor
$1,180
World Highland Dancing Championship

Brian Paisley
$2,743
International Theatre Institute Conference, Cuba

Sandy and Lee Paley
$3,500
Promotional video

Vickie Papavs
$365
Auditions, Stratford Festival

Jeff Parry
$1,072
Marketing of Sailcats and Matsalla

Lesley Partridge-Schatz
$1,200
Recording

Lesley Partridge-Schatz
$5,127
Marketing

Antonio Peruch
$7,490
Career development

Darcy Phillips
$950
Marketing

Plumbers Union
$3,000
Performances, New York

Tanya Pundy-Kalmanovitch
$770
Auditions, Juilliard and Curtis Institute

Tanya Pundy-Kalmanovitch
$439
Audition, New York String Orchestra Seminar

Quest Theatre
$8,000
Marketing

Karen Rees
$1,500
Summer Vocal Institute

Karen Rees
$1,200
Audition tour, Europe

Elisa Rha
$1,000
Young Keyboard International Piano Competition

Robert Rosen
$12,000
Marketing

Royalty Shows Ltd.
$9,900
Tour of Canadian All-Star Country Music Show

Sienna Live Theatre Society
$3,017
Promotional materials

Small Change Theatre
$2,291
Bouffon Masterclasses

Small Change Theatre
$26,195
Marketing consultancy/promotional video

Small Change Theatre
$6,000
Tour, Australia and Asia

Janet Smith
$654
Audition, Toronto

Stained Glass
$5,500
Marketing

Don Stein
$3,280
Marketing

Michael Stirling-Green
$3,679
Performances, Toronto

Jamie Syer
$1,460
Marketing

Rhoda Taylor
$1,300
Promotional materials

Teatro la Quindicina
$5,200
Performances, Toronto

Mihai Tetel
$1,300
Alberta Showcase

Theatre Network
$8,435
Expo '88 Theatresports Festival

Theatrepublic
$5,291
Tour of "Life After Hockey", Europe

This Fear
$10,000
Tour, Ontario

Trickster
$4,000
Promotional materials

David Tutt
$3,000
Debut recital, London, England

University of Lethbridge Singers
$10,000
National Convention of Canadian Choral Conductors

Susan Whalen
$5,211
Promotional materials

Bruce Wheatcroft
$3,050
Tour, Maritimes

Micah Yui
$561
Montreal Symphony Orchestra Piano Competition

Micah Yui
$650
Audition, 1988/89 Debut Concert Series

Gene Zwozdesky
$6,000
Marketing of "Canada Day" project

Supplementary Operating Support Program (S.O.S.) Recipients 1987/88

Amateur Organizations

Adele Armstrong Choral Society
$213
Airdrie Little Theatre
$1,775
Alberta Dance Theatre
$1,596
Athabasca Players Drama & Film Society
$2,849
Ballet North
$9,708
Barrhead Community Theatre
$1,015
Bearspaw-Glendale Community Association
$211
Beaumont and District Drama/ Light Opera
$272
Blackie-Gladys Players Association
$550
Bon Accord and District Arts Society
$290
Bonnyville Community Theatre
$311
Calgary Boys Choir
$18,024
Calgary Choral Society
$1,695
Calgary City Ballet
$11,081
Calgary Concert Band
$407
Calgary Renaissance Singers and Player
$1,749
Calgary Round-Up Band
$8,402
Calgary Youth Orchestra
$5,952
Camrose Arts Society/Churchmice Players
$1,255
Castor Little Theatre
$1,283
Central Alberta Theatre
$16,923
Centre Stage (Lethbridge)
$7,080
Chinook Winds — Sweet Adelines
$3,536
Christian Music Society
$479
Concert Arts Society of Alberta
$1,116
Cosmospolitan Music Society
$23,349
Crowsnest Pass Symphony
$284
Da Camera Singers
$2,134
Decidedly Jazz
$10,375
Drayton Valley Players Association
$917
E.L.O.P.E.
$4,873
Eaglesham Drama Club
$171
Edmonton Festival Ballet
$5,472
Edmonton Musical Theatre
$7,112
Edmonton Philharmonic Society
$344
Edmonton Youth Orchestra
$4,969
Festival Chorus
$9,658
Foremost Theatrical Society
$800
Fort McMurray Youth Theatre
$3,501
Fort Nite Theatre Association
$1,318
Fort Saskatchewan Community Band
$1,066
Fundamental Baptist Chruch (Alberta Lyric)
$3,007
Grande Prairie Little Theatre
$11,003
Greenwood Chamber Singers
$442
Horizon Stage
$1,352
Innisfail Town Theatre
$1,208
Keyano College Theatre
$35,000
Kiwanis Singers of Edmonton
$1,478
Kompany Dance and Affiliated Artists
$24,968
La Société de Théâtre de Calgary Inc.
$3,961
Leave It To Jane Theatre Association
$6,276
Leduc Just for Fun Theatre
$16,370
Liffy Players Drama Society
$910
Live Arts Theatre Society
$1,868
Lloydminster Little Theatre Association
$898
Loose Moose Theatre Society
$35,000
Mannville & Area Performing Arts Society
$408
Medicine Hat Firehall Theatre Society
$3,125
Medicine Hat Musical Theatre
$3,494
Mount Royal Chamber Singers
$1,170
Musicians Chamber Music Appreciation Society
$446
Nebulous Rebels Performance Association
$3,130
New Concert Theatre Society
$2,913
Northern Crossing Music and Drama Society
$1,212
Nova Musical Society
$691
Olds and District Musical Theatre
$1,435
One Yellow Rabbit
$15,339
Orchestra Society of Calgary
$1,351
Peace Players
$1,049
Peak Theatre Players
$717
Pine Tree Players
$1,587
Principle Theatre Players Association
$587
Red Deer Boys' Choir
$1,445
Red Deer Orchestra Association
$6,872
Richard Eaton Singers
$7,777
Seventy-Fifth Anniversary Drama Club
$1,160
St. Albert Community Band
$520
St. David's Welsh Male Voice Choir Association
$418
Stage Hanna
$332
Storybook Theatre 1981 Limited
$10,331
Synclavier Dance Theatre Society
$267
Taber Player
$276
Theatre 80 Society
$12,187
Théâtre Français d'Edmonton
$17,848
Ukrainian Cheremosh
$23,912
Ukrainian Shumka
$26,754
University of Alberta Mixed Chorus
$1,552
Vilna Drama Club
$159
Walterdale Theatre Associates
$14,226
Westlock Drama Society
$945
Wetaskiwin Amateur Stage Theatre
$1,512
Wheat Country Allied Arts Council
$224
Whitecourt Drama Society
$1,542
Windmill Theatre Players
$3,159
Workshop Theatre
$9,125

Professional Organizations

Alberta Ballet Company
$14,175
Alberta Baroque Ensemble
$316
Alberta Clown Theatre
$535
Alberta Theatre Projects
$15,988
Any Space Theatre
$273
Arete Contemporary Mime Troupe
$1,875
Boîte à Popicos
$964
Brian Webb Dancers
$414
Calgary Opera Association
$13,759
Calgary Philharmonic Orchestra
$40,651
Catalyst Theatre
$1,968
Chinook Theatre
$1,204
Citadel Theatre
$51,462
Dancers' Studio West
$783
Edmonton Opera Association
$13,661
Edmonton Symphony Orchestra
$34,371
Foothills Brass
$300
Formolo Dance Association
$482
Interlude Mime Theatre
$370
Lethbridge Symphony Association
$1,870
Lunch Box Theatre
$6,554
Nexus Theatre
$1,277
Northern Light Theatre
$4,847
Opera Theatre of Alberta
$609
Phoenix Theatre
$4,623
Pro Coro Canada
$1,792
Quest Theatre
$275
Small Change Theatre
$379
Stage Polaris
$450
Sun Ergos
$908
Theatre Calgary
$27,400
Theatre Network
$3,200
Workshop West Theatre
$3,309

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